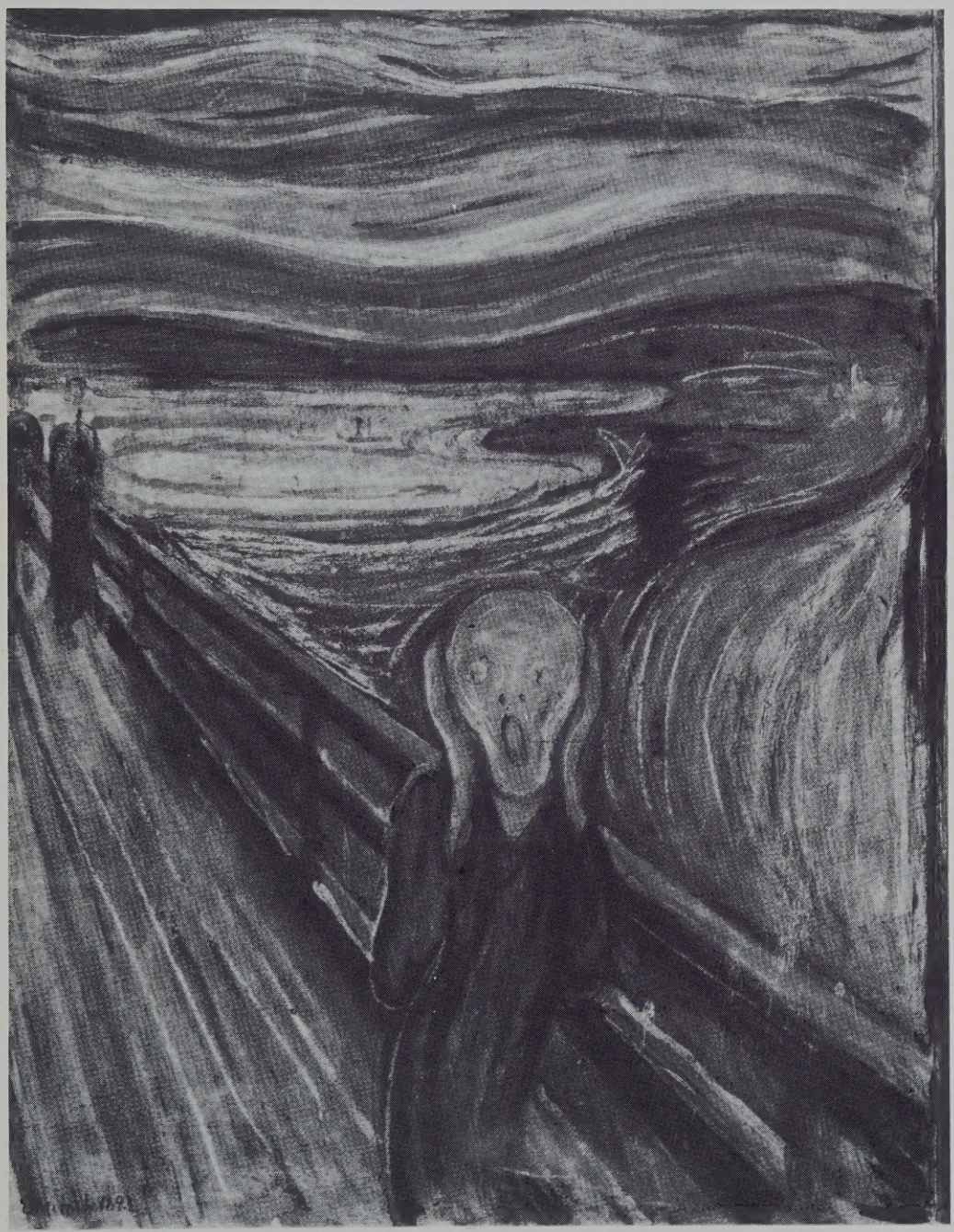
IFAR reports

Volume 15, Numbers 2-3
February/March 1994

and The Art Loss Register



Edward Munch's "The Scream", *1893, stolen from the National Gallery in Oslo, February 12.*

Picasso Controversy—Don Quixote

Oslo Theft

18th Century Drawing Returned

Old Masters and Copyists—A Conservator Speaks

Picasso Puzzle

IFARreports
incorporating *Stolen Art Alert*

Volume 15, Numbers 2-3
February/March 1994

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Editor: Constance Lowenthal
Associate Editor: Anna J. Kisluk
Managing Editor: Florence Swanstrom
Contributing Editors: Virgilia H. Pancoast, Constance Lowenthal, Florence Swanstrom,

Editorial Assistant: Fritzi Owens
Design: Creative Strategies

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal, Executive Director
Anna J. Kisluk,
Director, Art Loss Register
Nancy J. Little,
Director, Authentication Service
Virgilia H. Pancoast,
Consultant, Authentication Service
Clara Graziani Bronson,
Research Assistant, Authentication Service
Melinda K. Hartwig, Research Associate
Florence Swanstrom, Editorial and Research Associate

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Original 1955 drawing by Picasso in the Musée d'Art et d'Histoire in Saint-Denis, France

The result of a recent IFAR authentication has ended in a perplexing dilemma concerning the authorship of a painting purportedly by Picasso. The work, *Don Quixote and Sancho Panza* (21 3/4 x 23 3/4 inches) is oil on canvas and signed and dated 1947. It has been the subject of a long and complex examination ending in a deadlock and pitting the expertise of three experts and art scholars, who believe that the work cannot be by Picasso, against the scientific data which challenges their opinion.

If you think this is just another story of irreconcilable differences between scientific and art historical inquiries, stay with me. This is an incredible story, which I will try to tell briefly. Before he died in 1986, the owner of this painting made a compelling and dramatic case for this work's authenticity in a videotape describing an intriguing tale of how, in 1938 when he was a flyer for the Spanish Republic during their Civil War, he met Picasso in Paris. At this time Picasso asked the owner to do him a great favor by delivering a package to his mother in Barcelona. This, according to the videotape testimonial, was accomplished. Then, in 1947, the owner, now with his wife, met Picasso for the second time in Golfe-Juan, near Antibes in the south of France. Apparently, in gratitude for the kindness done to him, Picasso gave the couple the painting, *Don Quixote and Sancho Panza*, signed and dated "Picasso 10-3-47" and inscribed, as the artist pointed out, with the couple's name scrawled along the bot-

tom of the painting. At this meeting, the owner says he took pictures with his Leica camera of Picasso and the painting. This film, when developed, would certainly have been convincing evidence of the painting's authenticity. But after Picasso admired the camera, the couple simply gave it to him, film and all! So the evidence vanished.

Since that time, the late owner, and now his son, tried repeatedly to get a favorable opinion on this work from private experts and auction houses, but to no avail. The new owner, with his agent, eventually ended up contacting IFAR. It was IFAR's decision to research the work, which is not published in the Christian Zervos catalogue raisonné or anywhere else so far as we can tell, and to consult with three noted authorities on Picasso's works. All were in agreement that the IFAR painting was not by Picasso. They concurred that the only authentic version of this image is a drawing of the same subject done by Picasso on the 10th of August, 1955, eight years after the date on the IFAR painting, although they recognize that a set of prints was made after this composition. The drawing is now in the Musée d'Art et d'Histoire in Saint-Denis, France (it too is omitted in the Zervos catalogue). It was made for newspaper publication on the occasion of the 350th anniversary of Cervantes' masterpiece, *Don Quixote de la Mancha*, published in 1605. The three authorities are emphatic in their opinion that Picasso never copied his own works exactly, particularly something he had done from an earlier time.

One expert stated that although Picasso did give works of art as gifts and often inscribed them, the purported inscription at the bottom of the 1947 work corresponds too closely to the Saint-Denis original and therefore cannot be considered a personal dedication. The expert cited the laborious and clumsy quality of the 1947 work, which lacks the energy of the St. Denis work, and suggested that it may have been copied from a print. He stated that the painting was heavy-handed with unrelieved black everywhere becoming crass and unexpressive. Another of the experts is aware of many fakes of this image from the mechanical authorized reproductions to the out and out copies of diverse size and quality in different mediums (ink wash, gouache, etc.) and not always dated. It was also noted that this image has been widely reproduced commercially in miscellaneous reproductions, notably on tee-shirts, ceramics, on pots and on fabrics.

So there seems to be no doubt, according to the three experts consulted by IFAR, that the 1947 painting is not by Picasso. But the story does not end here. The owner and agent on their own and without IFAR's involvement, sought additional expertise by contacting a respected chemist for a laboratory analysis of the pigment in the painting. His tests found lead white in the gesso and bone black and ultramarine in the black pigment, all in use certainly for hundreds of years. But by the 1950s, titanium white was in wide use and because the chemist found no titanium white in this painting, except in two recently restored areas, he concluded that the painting dated before 1950. He also analyzed some 1954 slides provided by the owner, which showed the owner with the *Don Quixote* in the background (a year before the Saint-Denis original was executed). The chemist stated that he was able to confirm the fact that the slides had to have been processed and bound by Kodak before March 1955 by referring to his personal collection of slide mounts dated from 1945 to the present. However, in a letter the chemist wrote to the agent for the painting, he stated that while the film showed no signs of being previously removed from the cardboard mount, he agreed that one could with care, remove and replace a transparency so that it could not be detected. The chemist also arranged to have the canvas carbon dated, the results of which indicated that the canvas was "pre-bomb," in other words, before atmospheric testing of nuclear weapons in 1954.

Other considerations and observations factored into IFAR's report, but cannot all be enumerated here for lack of space. What is clear, is that from a stylistic point of view, the experts are unanimous in their opinion that the 1955 *Don Quixote* drawing is the one and only original and that the painting dated 1947 is not by Picasso. On the other hand, the scientific data suggest that the painting could have been executed prior to 1955 — and, there is always the videotape account of the owner to weigh in the balance.

How does one resolve these differences and solve this Picasso puzzle? IFAR is not in a position at this time to express a definitive opinion as to whether this painting was executed by Picasso because of the substantial differences of opinion between the stylistic experts consulted by IFAR and the scientific data provided to the owner and his agent.

Virgilia H. Pancoast

Controversial "Picasso" examined by IFAR, Signed and dated "'47".

IFAR Evening—A Conservator's Eye

Detail. Lucas Cranach Workshop, 16th century.

A glimpse into the fascinating world of art conservation was offered in January by Hubert von Sonnenburg, the Metropolitan Museum of Art's Chairman of Paintings Conservation in the first IFAR Evening lecture of the year, "Old Masters, Their Studios, Forgers and Admirers."

While outright forgeries are often betrayed by materials and methods which post-date the purported period of a work, distinguishing a studio work or contemporary copy from an original by the hand of the master is far more difficult.

The contemporary demand for original works and copies of works by masters such as Rubens (1577-1640) and Rembrandt (1606-69) often led artists to establish studio workshops in order to increase their production. Rubens, who had the distinction of being the only artist in his day to have had all the important commissions in Europe, designed a home in Antwerp with a three-story studio; from its balcony he could oversee the production of his many assistants, often with visiting dignitaries in attendance.

While Rubens often collaborated with assistants, Rembrandt was more of a teacher. Although Rembrandt's studio was smaller and more intimate, his followers were numerous nonetheless. Pupils would often copy Rembrandt's subjects in order to learn his technique, especially in his later years. The well-publicized and often controversial findings of the Rembrandt Research Project have amply demonstrated the problems confronting scholars who try to discern the master's hand.

...and Christian Goller's version of Cranach Workshop style.

Dr. von Sonnenburg also noted that it was not uncommon for masters to copy their own works, as illustrated by two nearly identical versions of "St. Apollonia" both by Guido Reni (1575-1642).

The speaker's expertise was evident as he compared two versions of El Greco's (1541-1614) "St. Jerome as Cardinal," one in the Frick Collection, the other in the Robert Lehman Collection at the Metropolitan Museum of Art. Although they are displayed within a mile of each other in New York, Dr. von Sonnenburg remarked that no one has yet been able to analyze the two works side-by-side because of institutional restrictions.

According to Dr. von Sonnenburg, the earlier version belonging to the Frick was probably executed at the end of the 16th century and reflects more completely the technique of El Greco himself, as seen for example, in the attention to detail and extra preparatory layer under the red robes. The later version from the Lehman Collection he believes to have been made in the master's workshop, but probably between 1608-10.

The practiced eye of this conservator observed that the brushwork in the Lehman version seems to rest more on the surface, as opposed to El Greco's more typical brushwork which develops convincing modeling; this difference is particularly manifest in the accents of light. Overall, the Lehman version seems to use more paint to render the same image. It also has more contrasts, more black in the shadows and more masses of black and white in place of the original's details.

The advances of technology notwithstanding, Dr. von Sonnenburg illustrated the importance of simply being able to examine and compare works firsthand. He showed a painting attributed to the German Expressionist Otto Mueller (1847-1930) which came to him while he was at the Doerner Institute in Munich. Because the technique used in the work was relatively simple and typical of Mueller's style, the suspicion of forgery was difficult to prove (and even more risky to insist upon). It was not until Dr. von Sonnenburg was able to look at the work side-by-side with a number of undisputed Muellers that the differences became clear: the surface of the originals had a velvety quality obviously lacking in the work in question.

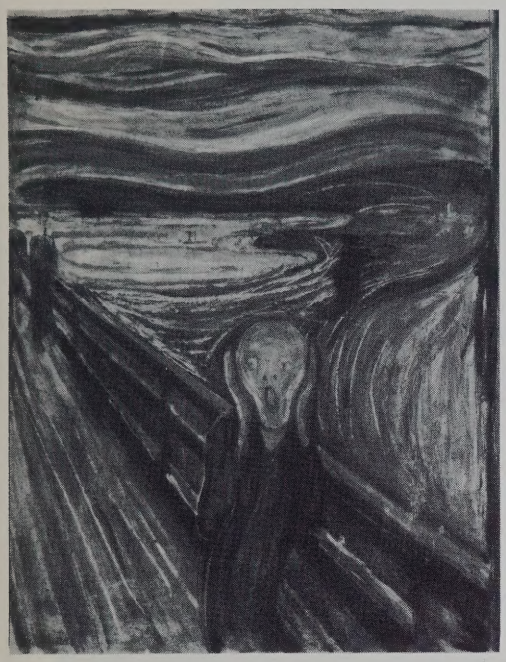
In general, however, detection of forgery tends to be easier than the authentication of an original. Dr. von Sonnenburg reviewed some of the techniques used by forgers to simulate the effects of age. One unsuccessful technique involved producing "craquelure" (age-related cracks in a painting's surface) on machine-made gauze which was then glued on to the surface of a pre-machine era "icon."

Notable among modern-day forgers is Christian Goller who works in lower Bavaria and who was recently featured on the documentary series "NOVA". Instead of simply making copies of known works, Goller's past success lay in what might be termed "creative copies"— combining elements from a number of different works by an artist and producing works that are intended to pass as secondary studio copies. The forger uses materials which have often eluded detection by modern technology. One characteristic of what Goller called his "imitations" is his tendency to exaggerate facial features. Goller has even been able to fool scholars writing in respected art journals.

Are there any great Old Master fakes left undetected? Dr. von Sonnenburg does not believe so; most have fallen apart when their yellow varnish was removed in the course of cleaning. Still, one wonders what future varnish removals may reveal.

Florence Swanstrom

Munch Theft



"The Scream". *Are the demands coming from the thieves?*

At 6:30 a.m. on February 12, the very day that the eyes of the world would be trained on Lillehammer, Norway for the opening ceremonies of the Winter Olympics, two thieves broke into the National Gallery in Oslo to the south and made off with one of the most well-known images in modern art history, "The Scream," by Edvard Munch (1863-1944).

The theft took only 50 seconds and was captured on video by a surveillance camera. Two men leaned a 10-foot ladder against the museum wall. One held the ladder while the other broke through the window and cut the wire holding the painting to the wall. With the painting in hand, he left through the same window and the pair fled in a waiting car.

According to press reports, the wire cutters and ladder were left behind, as well as a note in Norwegian reading "Thanks for the poor security." Police in Oslo noted that a similar break-in had been attempted earlier in the week at the nearby Munch Museum, but had been thwarted by a more resilient glass window.

The stolen work was the first and best known of several paintings the Norwegian artist did of the subject. The image has become emblematic of twentieth century "Angst" and coincidentally, was executed in 1893, the same year that Freud first published his theories on hysteria, marking the beginnings of psychoanalysis.

The subject was a successful one for Munch who in 1895 produced an estimated 50 to 100 lithographs of "The Scream." The image continues to have wide commercial popularity and was most recently used on a tee-shirt featuring former Vice President Dan Quayle.

Shortly after the theft an anti-abortion activist and former priest named Boerre Knudsen suggested that the painting might be recovered if Norway's state-owned television station, N.R.K., would broadcast "The Silent Scream," an anti-abortion film. N.R.K. has stated that it will not allow itself to be manipulated into showing the film.

It remains unclear whether Knudsen himself has any connection to the theft or is simply taking advantage of the incident to publicize his own cause.

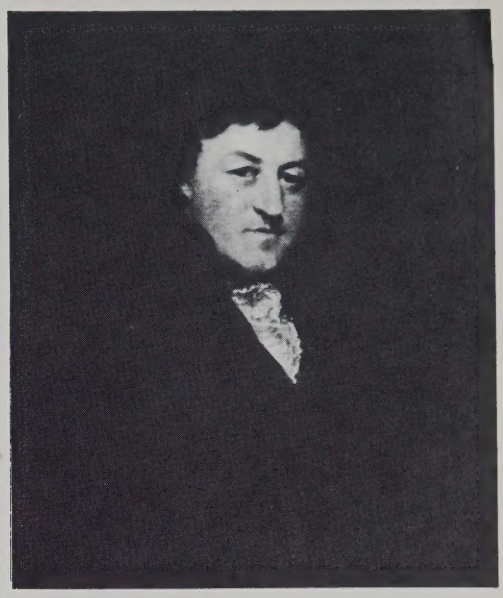
Early in March a Norwegian lawyer claiming to represent "someone who has the possibility to produce the painting" relayed a ransom demand of $1.1 million by March 7. According to press reports, the National Gallery's director Jens Kristian Thune has stated that the demand was too high and the deadline too soon to be met. The lawyer, Tor Erling Staff, has represented anti-abortionist clients in the past, but has not yet provided any proof that he is indeed representing anyone who might have the painting.

The museum has offered a reward of $26,000 for the painting.

Because the ransom deadline was passing as *IFARreports* went to press, it is hoped that there will be further developments to be reported in the next issue.

F.S.

Recovery Correction



The December 1993 issue of *IFARreports* inadvertently showed a wrong painting under its listing of "Ten Important Recoveries in 1993."

The *Portrait of Francis Hargrave* by Sir Joshua Reynolds stolen in London in 1990 and recovered last March is pictured above.

Additional Information

A photograph has been received for the following work published in the January 1994 issue of *IFARreports*, no. 10.

TOWERS, Samuel (1863-1943). *Harvington*. Watercolor. 60.0 x 52.5 cm. *L93.4001.2. Lytham St. Annes, England. Sep. 22, '93.

Stolen Art Alert

In cooperation with the Art Loss Register,the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

37 CASSATT, Mary Stevenson (1844-1926). *American Racehorse.* Oil on canvas? 72.5 x 90.0 cm. Signed. Portrait of a horse owned by the artist's brother and shown in a field with a barn. Provenance: "Whitehall", Merrill-Lynch home in Southampton, New York. One of thirteen works stolen. N93.466.7. Queens, NY. Oct. 9, '93.

38 ROSELAND, Harry Herman (1867-1950). *Reading the Tea Leaves.* Oil on canvas. 25.1 x 34.9 cm. *N94.32.1. St. Louis, MO. Dec. 28, '93.

American, 20th Century

39 HOWE, Oscar. *Deer*, 1967. Casein on paper. 34.0 x 40.0 cm. Signed "'67 Oscar Howe" l/r. *N94.40.1. Minot, ND. Nov. 1, '93.

40 HOWE, Oscar. *Spirited Horses*, 1974. Casein on paper. 49.0 x 72.0 cm. Signed l/r: "Oscar Howe". *N94.40.2. Minot, ND. Nov. 1, '93.

41 SOYER, Moses (1899-1975). *Girl with Beads.* Oil? 75.0 x 60.0 cm. Signed. Depicting a standing figure of a woman with beads around her neck. One of thirteen works stolen.*N93.466.10. Queens, NY. Oct. 9, '93.

42 TIGER, Jerome. *Indian Nativity*, 1956. Oil. 32.0 x 61.0 cm. Composition with an angel above Mary on a horse led by Joseph; on a light-blue background. Flight into Egypt. *N94.51.1. James Lenihan. Greenwich, CT. Feb. 5, '94. *Reward.*

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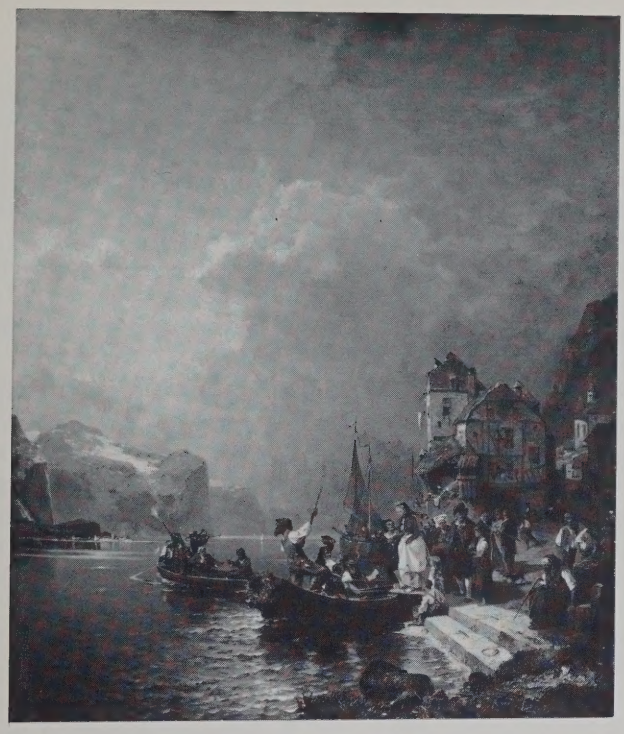

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Belgian, 19th Century

43 UNTERBERGER, Franz Richard (1832-1902). *A Tyrolean Wedding*. Oil on canvas. 82.6 x 70.5 cm. Signed l/l: F. R. Unterberger. *N94.66.1. Rancho Sante Fe, CA. Feb. 6, '94

Dutch, 17th Century

44 METSU, Gabriel (1629-67). *Washerwoman*, 1660. Oil on panel. 23.8 x 21.0 cm. Signed u/r: G. MetSu. In the Lasienski Palace Collection (a branch of the National Museum) in Warsaw until 1939. Disappeared during the war. *N94.53.1. Warsaw, Poland.

45 NETSCHER, Caspar (1635-84). *Portrait of a Young Man*. Oil on canvas. 46.9 x 39.4 cm. *N94.37.1. Weston Thorn. Bantam, CT. Jan. 27, '94.

Dutch, 19th Century

46 WALRAVEN, Jan (b. 1827). *Posing for a Photograph*. Oil on canvas. 85.1 x 107.6 cm. Signed l/r: J. Walraven. *N94.66.2. Rancho Sante Fe, CA. Feb. 6, '94.

46

English, 18th Century

47 SARTORIUS, John N. (1759-1828). *Saddled Chestnut Hunter in a Wooded Landscape*, 1797. Oil on canvas. 34.3 x 43.2 cm. Signed and dated: 1797. Bought in London, April 22, 1983, Lot 1., Christie's. A saddled red/brown horse facing left, with white stockings and white blaze, in a landscape with a large tree at left and a smaller tree at right in the background. One of thirteen works stolen.*N93.466.2. Queens, NY. Oct. 9, '93.

English, 19th Century

48 FERNELEY, JR., John (1815-62). *Horse in a Pasture*, 1860. Oil on canvas. 71.0 x 90.8 cm. Signed and dated: 1860. Depicting "Styrrup", a bay hunter facing right, unsaddled, with two other hunters in the background at right. One of thirteen works stolen. *N93.466.6. Queens, NY. Oct. 9, '93.

49 NEDHAM, William. *Rider on a Hunter with Hounds*, 1823. Oil on canvas? 54.0 x 75.0 cm. One of thirteen works stolen. *N93.466.5. Queens, NY. Oct. 9, '93.

50 SHALDERS, George. *English Countryside*, 1860. Oil. 122.0 x 91.0 cm. Signed: "Shalders". Depicting a lake nestled in between a range of mountains. *N94.51.2. James Lenihan. Greenwich, CT. Feb. 5, '94. *Reward.*

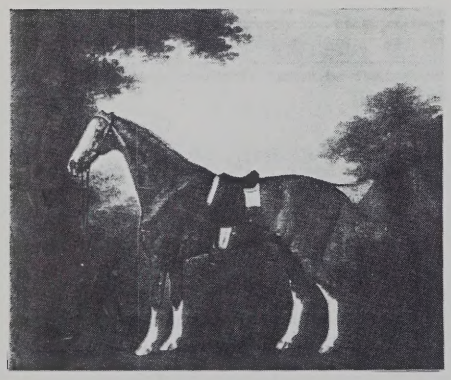
51 SHAYER, William James (1788-1879). *Full Cry*. Oil on canvas. 47.0 x 92.0 cm. Signed l/l: W. J. Shayer. Fox hunt with a large group of horsemen in "pinks" (red coats) riding from the right to the left with hounds at the left; a landscape in the background. One of thirteen works stolen. *N93.466.4. Queens, NY. Oct. 9, '93.

52 TURNER, Francis Calcraft. *Equestrian Portrait of a Man*. Oil on canvas. 61.0 x 91.5 cm. Man in a "pink" coat with a hunt in the background; an ivy covered stone gatepost surmounted by a stone ball with a curving wall behind the rider at right. One of thirteen works stolen. *N93.466.11. Queens, NY. Oct. 9, '93.

French, 19th Century

53 DE PENNA, Oliver. *Dancing Dog and Monkey*. Oil. 43.0 x 56.0 cm. N94.52.1. Katherine Post. Greenwich, CT. Feb. 7, '94.

54 PETITJEAN, Edmond-Marie (1844-1925). *The Petit Port*. Oil on canvas. 91.4 x 66.0 cm. Signed l/l: E. Petitjean. Inscribed on verso: Petit Port - Vendée. *N94.67.1. Palm Beach, FL. Feb. 5, '94.



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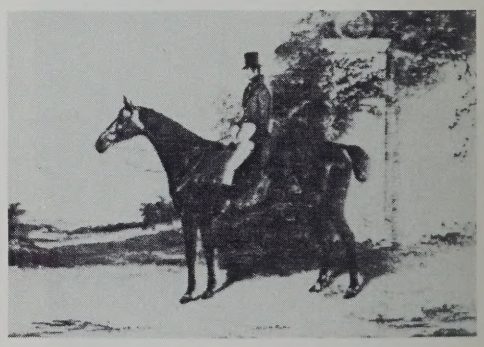

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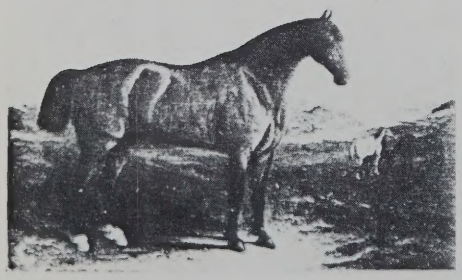

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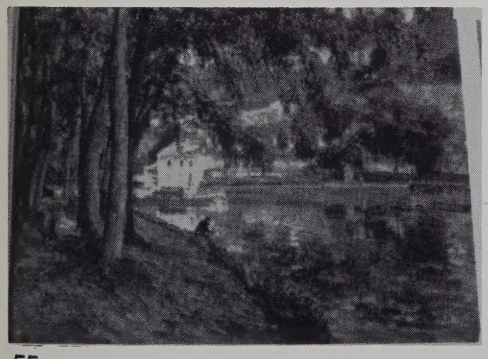
55 PISSARRO, Camille (1830-1903). *Riverscape*. Oil on canvas. 40.0 x 60.0 cm. Signed l/l. Depicting the River Oise. *N94.60.1. Villeneuve-Loubet, France. Apr. 12, '92. Interpol Number : E-129/8-1993

French, 20th Century

56 VAUTHRIN, Ernest Germain. *Seaport*. Oil on panel. 20.0 x 30.0 cm. A harbor scene with several sailing ships under a stormy sky with a windmill in the background. *N94.60.3. Villeneuve-Loubet, France. Apr. 12, '92. Interpol Number : E-129/8-1993

Italian, 18th Century

57 CAPUTO. *Portrait of General Burgoyne*, 1794. Oil on canvas? 55.0 x 70.0 cm. Signed. Portrait of a soldier, the British General who fought in the Revolutionary War, wearing a British uniform with a white shirt and lace stock; in a gilded carved frame. One of thirteen works stolen. *N93.466.9. Queens, NY. Oct. 9, '93.



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58 PERACINO, Lorenzo (1710-90). *The Crucifixion*. Oil on canvas. 80.0 x 50.0 cm. One of three oval paintings representing three of the Stations of the Cross. *N94.57.2. Scopello, Italy. Dec. 23, '92. Interpol Number : E-109/7-1993

59 PERACINO, Lorenzo (1710-90). *The Deposition*. Oil on canvas. 80.0 x 50.0 cm. One of three oval paintings representing three of the Stations of the Cross. *N94.57.3. Scopello, Italy. Dec. 23, '92. Interpol Number : E-109/7-1993

60 PERACINO, Lorenzo (1710-90). *Jesus Falls While Carrying the Cross*. Oil on canvas. 80.0 x 50.0 cm. One of three oval paintings representing three of the Stations of the Cross. *N94.57.1. Scopello, Italy. Dec. 23, '92. Interpol Number : E-109/7-1993

61 *St. Nicolas*. Oil on canvas. 126.0 x 77.0 cm. Cosenza Inventory of Fine Arts and Monuments No. 18/00008762. *N94.58.1. Stilo, Italy. Feb. 19, '92. Interpol Number : E-108/7-1993

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Italian, 19th Century

62 CAMPAGGIO. *Landscape.* Oil on canvas. 20.0 x 30.0 cm. Signed l/r. *N94.60.4. Villeneuve-Loubet, France. Apr. 12, '92. Interpol Number : E-129/8-1993

Norwegian, 19th Century

63 MUNCH, Edvard (1863-1944). *The Scream,* 1893. Tempera and pastel on board. 91.0 x 73.5 cm. Signed l/l: E. Munch 1893. *L94.243.1. Oslo, Norway. Feb. 12, '94.

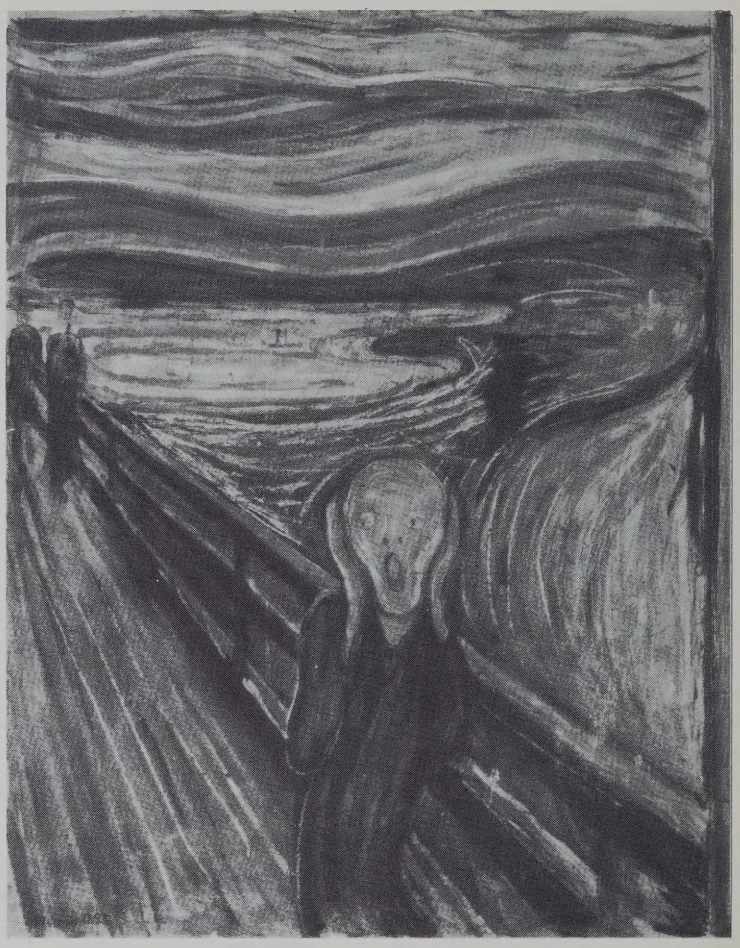
Spanish, 20th Century

64 LLADO, J. Torrents. *Jardin (Stat Park),* 1990. Oil on canvas. 99.0 x 99.0 cm. *N94.42.1. Stockton, CA. Jul. 31, '93.

Surinamese, 20th Century

65 FOENG, Jules Chin A. *Banana on a Plate.* Oil and acrylic on canvas. 128.5 x 137.0 cm. *N94.47.2. Paramaribo, Surinam. Oct. 25, '93.

66 FOENG, Jules Chin A. *Child with Stuffed Toys.* Oil and acrylic on canvas. 83.0 x 60.0 cm. *N94.47.1. Paramaribo, Surinam. Oct. 25, '93.



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66

Prints, Drawings

French, 18th Century

67 TREMOLIÈRE, Pierre-Charles (1703-39). *Seated figure.* Red chalk on paper. 18.1 x 13.3 cm. Inscribed l/r: Pauvriette de Rome. *N94.33.1. New York, NY. Jan. 10, '94.

Russian, 19th Century

68 TOLSTOY, Sergei. *Portrait of Leo Tolstoy.* Pencil on paper. 50.0 x 40.0 cm. Signed and inscribed in l/r: Crayon original d'apres memoire par Leon Tolstoi fils. Inscribed on verso: Jacques Lebrun. *N94.60.2. Villeneuve-Loubet, France. Apr. 12, '92. Interpol Number : E-129/8-1993

Swiss, 20th Century

69 BURKHARDT, Hans (b. 1904). Sketchbooks, 1940. Ink, graphite, watercolor or pastel. Spiral and bound sketchbooks of various sizes dating from 1940s to the early 1980s. A known number of sketchbooks have been given to relatives and their whereabouts are known. All other sketchbooks on the market are stolen. Last thefts occurred in September of 1993. N93.505.1. Los Angeles, CA. Dates of thefts unknown.

67

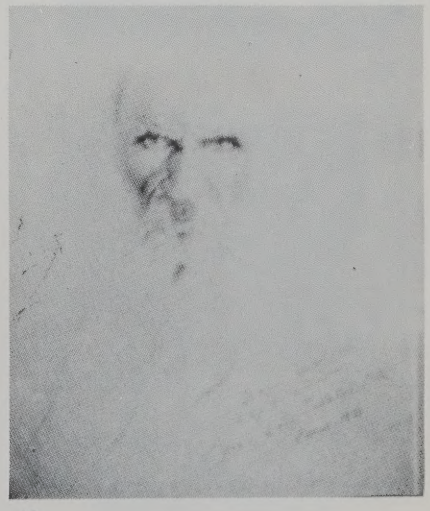
Sculpture

American, 20th Century

70 ERTÉ, Romain de Tirtoff (1892-1990). *King's Favorite,* 1990. Bronze. 36.0 x 40.0 x 11.0 cm. Signed "Erté" on the pillow. Edition no. 262/375. Reclining woman leaning against her back arm which is on a golden pillow; wearing a white gown with a black and white striped bodice and stylized cap with a central feather; the entire composition resting on a fan. *N94.50.1. Wentworth Gallery. Palm Beach, FL. Feb. 5, '94.

71 PINEDA, Mariana. *Looking Down From the Pali,* 1980. Bronze. 23.0 x 11.0 x 30.0 cm. N94.44.1. Boston, MA. Jul. 22, '93.

72 SMITH, Dennis. *Spring Dance.* Bronze. Ht. 35.6 cm. Edition no.: 10/30. Figure of a young girl with a ponytail skipping or running, balanced on one foot, her arms spread out behind her, her short dress flaring with the wind. *N94.65.1. Palm Beach, FL. Jan. 20, '94.



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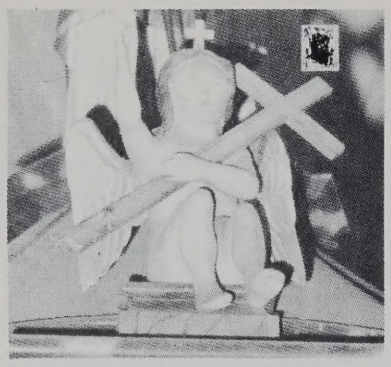

73

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76

Czechoslovakian, 19th Century

73 *Angel.* Polychromed wood. Ht. 35.0 cm. *N94.55.5. Dolni Olesnice, Czech Republic. Apr. 18, '93. Interpol Number : E-127/8-1993

74 *Angel.* Polychromed wood. Ht. 35.0 cm. *N94.55.6. Dolni Olesnice, Czech Republic. Apr. 18, '93. Interpol Number : E-127/8-1993

75 *Angel with the Sacred Heart.* Polychromed wood. Ht. 35.0 cm. *N94.55.7. Dolni Olesnice, Czech Republic. Apr. 18, '93. Interpol Number : E-127/8-1993

76 *St. John.* Polychromed wood. Ht. 57.0 cm. *N94.55.4. Dolni Olesnice, Czech Republic. Apr. 18, '93. Interpol Number : E-127/8-1993

77 *St. Luke.* Polychromed wood. Ht. 55.0 cm. *N94.55.2. Dolni Olesnice, Czech Republic. Apr. 18, '93. Interpol Number : E-127/8-1993

78 *St. Mark.* Polychromed wood. Ht. 56.0 cm. *N94.55.3. Dolni Olesnice, Czech Republic. Apr. 18, '93. Interpol Number : E-127/8-1993

79 *St. Matthew.* Polychromed wood. Ht. 57.0 cm. *N94.55.1. Dolni Olesnice, Czech Republic. Apr. 18, '93. Interpol Number : E-127/8-1993

French, 17th Century

80 *St. Brice*, circa 1675. Polychromed wood. 120.0 x 40.0 cm. With a vertical crack caused by age. *N94.63.1. Betaucourt, France. Jun. 16, '93. Interpol Number : E-133/8-1993

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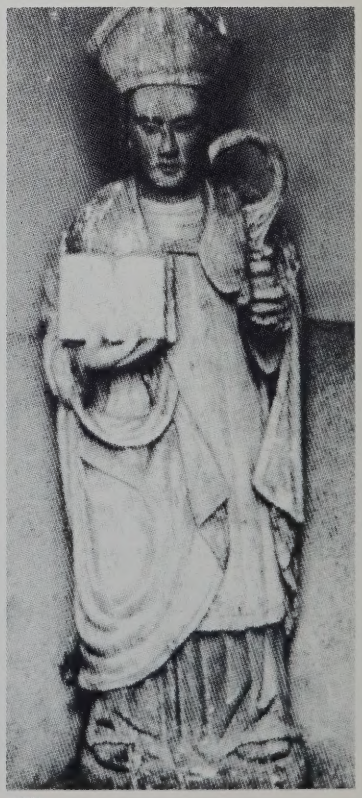


80

Decorative Arts

French, 19th Century

81 CLAUDEL, Camille (1856-1920). *L'Abandon*, 1888. Bronze. 43.0 x 36.0 cm. Signed on back: C. Claudel. Stamped by casting foundry: "Blot". *N94.59.1. Poitiers, Vienne, France. Jul. 4, '93. Interpol Number : E-112/7-1993

82 CLAUDEL, Camille (1856-1920). *La Valse*, 1893. Bronze. 46.0 x 33.0 cm. Signed on base: C. Claudel 17. *N94.59.2. Poitiers, Vienne, France. Jul. 4, '93. Interpol Number : E-112/7-1993

Italian, 18th Century

83 Coat of Arms. Marble. 70.0 x 40.0 cm. Catalogued by the Soprintendenza Per i Beni Artistici e Storici in Palermo in 1985. A rococo style cartouche with scrolls, ruffles, and stylized acanthus leaf centering a design of rampant lion charging a tree. *N94.73.1. Salemi, Sicily, Italy. Jan. 1, '94.

81

82

Furniture, Accessories

French, 18th Century

84 Commode, circa 1750. Wood, ormolu, and marble. 90.0 x 120.0 x 55.0 cm. Louis XV. *N94.64.2. La Colle-sur-Loup, France. May 27, '93. Interpol Number : E-134/8-1993

85 Pair of cabriole chairs, circa 1750. Wood. Louis XV. Each with an upholstered cabriole back flanked by padded shaped arms on carved supports, above an overupholstered shaped seat raised on cabriole legs. Upholstered in a plain moiré peach colored material. *N94.64.4. La Colle-sur-Loup, France. May 27, '93. Interpol Number : E-134/8-1993

86 Side table, circa 1750. Wood and bronze. Louis XV. Rectangular top above a marquetry case with three drawers, on cabriole legs with chased bronze ferrules. Dominant colors are pale beige and green. May be stamped "PLE." *N94.64.3. La Colle-sur-Loup, France. May 27, '93. Interpol Number : E-134/8-1993

83

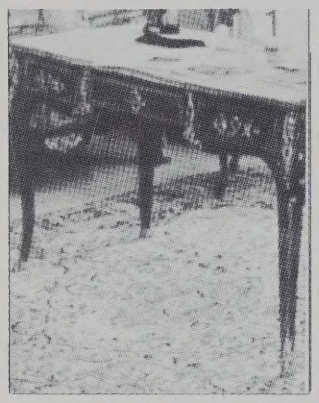
87 Side table. Mahogany and ormolu. Louis XV. The rectangular serpentine top above a conformingly shaped case fitted with a slide above a drawer raised on cabriole legs ending in ormolu sabots. *N94.64.5. La Colle-sur-Loup, France. May 27, '93. Interpol Number : E-134/8-1993

88 Slant-front desk on frame, circa 1750. Rosewood, kingwood, leather and ormolu. Louis XV. The rectangular lid opening to an embossed leather lined writing surface, above a frame fitted with three drawers, the whole inlaid with marquetry, raised on angular cabriole legs with ormolu ferrules. *N94.64.6. La Colle-sur-Loup, France. May 27, '93. Interpol Number : E-134/8-1993

84

88

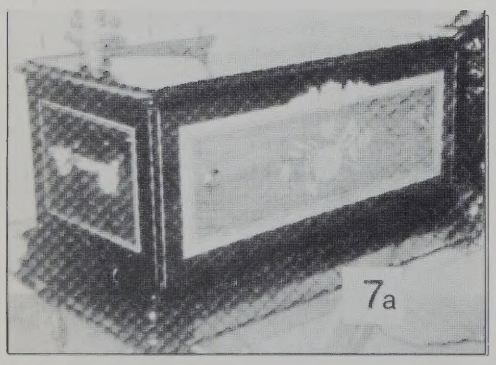
89 Writing table, circa 1750. Wood, copper, bronze, and velvet. L. 120.0 W. 56.0 cm. Bureau plat. Louis XV. The shaped top covered with pale beige embossed velvet. *N94.64.1. La Colle-sur-Loup, France. May 27, '93. Interpol Number : E-134/8-1993



89

French, 19th Century

90 Music box, 1870. Silver, wood and glass. 30.0 x 60.0 cm. Napoleon III. The rectangular top with thumbmolded edge centering a glass panel, above a case with a silver inlaid panel on the front with a design of musical instruments; with a cylinder mechanism decorated with silver birds, flowers and bells, the sides fitted with handles, on a molded base raised on bracket feet. *N94.64.7. La Colle-sur-Loup, France. May 27, '93. Interpol Number : E-134/8-1993

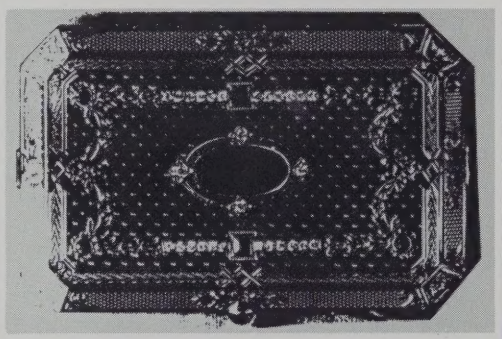


90

Objects of Art

American, 20th Century

91 TIFFANY AND COMPANY.Vanity case, circa 1910. Gold, diamond and sapphires. 5.1 x 8.5 cm. Marked with the Tiffany name. Rectangular with canted corners, the top centering an oval gold reserve with diamonds, surrounded by a foliate and diamond border against a flecked ground, the edges with an embossed geometric pattern, with a cabochon sapphire clasp; opening to an interior with a mirror, a powder holder, and an ivory "page" with a small gold pen. With the original brown suede case. *N94.25.1. Houston, TX. Dec. 14, '93. *Reward.*



91

Tapestries, Textiles

English, 18th Century

92 *Shepherd and Shepherdess*, 1745. Wool and silk on linen. 44.0 x 43.0 cm. Depicting a man dressed in a skirt and vest holding a shepherd's staff, and a woman in a long skirt and a hat holding a staff to his right, each surrounded by animals of various types; with a house and three trees in the background; the entire composition in plain weave, embroidered in tent stitch with wool and silk yarn in colors. May be American. *N94.46.1. Milwaukee Art Museum. Milwaukee, WI. Dec. 22, '93.

92

Antiquities

Sculpture

Greek, 2nd Century

93 Stele pediment. Marble. 52.0 x 103.0 x 27.0 cm. Triangular upper portion of a stele centering a relief carving of a bird turning its head, a border of spirals centering a stylized anthemion, two lines of Greek below. *N94.72.1. Aizanoi, Turkey. May 26, '93. Interpol Number : E-126/8-1993

Roman, Century Unknown

94 Head of a man. Marble. 22.0 x 14.0 x 14.5 cm. Head of a bearded man; a fragment of a relief. Possibly some damage to the nose. *N94.71.1. Aphrodisias, Turkey. Apr. 14, '93. Interpol Number : E-125/8-1993

Jewelry

Roman, 1st Century, BC

95 Fibula. Silver. Fibula with two semi-circular halves attached by a band; each semi-circle decorated with a rope motif on the inside and five rope-banded cones on the outside; the band with rope motifs on the inside. *N94.48.1. Wassenaar, The Netherlands. Oct. 29, '93.

Liturgical Objects

Spanish, 5th Century

96 *Visigothic Cross.* Bronze. May bear inv. no. 56693. Cross with rings at each end of the vertical bar; the upper part of the bar is crossed and the lower part is in the form of a "P" the Greek letter "Rho" hanging from the Greek letters alpha and omega represented on the horizontal bar. *N94.56.1. Madrid, Spain. Jul. 6, '93. Interpol Number : E-139/8-1993

Metals

Roman, 2nd Century

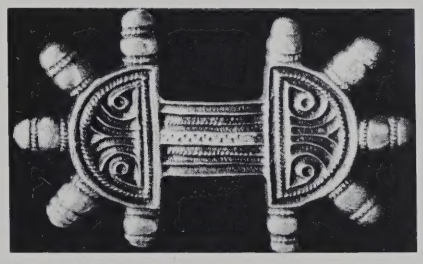
97 Handle. Bronze. 5.4 x 3.2 cm. Handle from a votive tablet depicting in relief a small horse or mule, with a design of small circles along the edge of the handle. *N94.61.1. Grenoble, France. Jan. 2, '93. Interpol Number : E-128/8-1993

Ethnographic Objects

Jewlery

Pre-Columbian, 10th Century

98 Peruvian Pendant. Silver? Central motif with a man wearing a skull belt holding a pair of snakes in each hand; square border with stylized images of panthers. *N94.48.2. Wassenaar, The Netherlands. Oct. 29, '93.



95

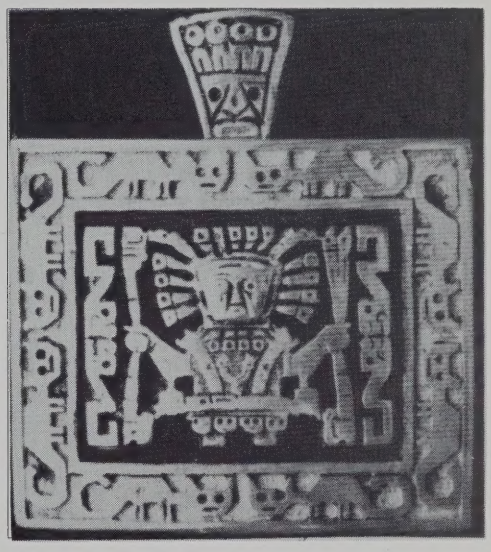
96

Miscellaneous

Books, Documents, Manuscripts

French, 17th Century

99 DE FER, Nicolas (d. 1739). *Map,* 1698. Paper. 106.0 x 159.0 cm. *N94.49.1. Stolen in transit between Shrewsbury, MA and New York, NY. Dec. 28, '93. *Reward.*



98

99

Stolen Art Index

Models

French, 20th Century

100 Boat. Wood, cotton and twine. L. 112.0 cm. Marked with the name "Notre Dame du Bon Secours" and the number "2876." Model boat with a black hull with a white border, and soft sails made of dyed brown cotton, of the "Lougre" type associated with Etaples-sur-Mer. Reduction 1/30. *N94.62.1. Etaples-sur-Mer, France. Jun. 30, '93. Interpol Number : E-132/8-1993

101 Boat. Wood, cotton and twine. L. 100.0 cm. Marked with the name "Sainte Marie" and the number "216." Model boat of the "Lougre" type from Boulogne-sur-Mer, with a black hull with white border and soft brown dyed cotton sails. Reduction 1/20. *N94.62.2. Etaples-sur-Mer, France. Jun. 30, '93. Interpol Number : E-132/8-1993

102 Boat. Wood, cotton and twine. L. 80.0 cm. Marked with the name "Le Main de Dieu" and the number "B 2994" on the sail and on the prow. Model boat of the "Dundee" type with a black and green hull with stiff dark brown canvas sails. Reduction 1/30. *N94.62.3. Etaples-sur-Mer, France. Jun. 30, '93. Interpol Number : E-132/8-1993

Stamps

Togo, 20th Century

103 Togo Postage Stamp, 1915. Franked. The only postage stamp franked exactly like this with " Anecho." Red and black on rose. Marked: TOGO OCCUPATION FRANCO-ANGLAISE 80 Pfennig denomination. Stamp depicts a ship. *L94.187.1. In transit between England and Germany. Apr. 1, '93.

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